

In Recital

Jennifer Goodine, organ

Candidate for the Doctor of Music degree

Wednesday, June 19, 2002, 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Prelude, Fugue, and Chaconne	Dietrich Buxtehude (1637-1707)
Tiento da falsas	Juan Cabanilles (1644-1712)
Fantasia	William Byrd (1543-1623)
Toccata, Adagio, and Fugue (BWV 564)	Johann Sebastian Bach (1685-1750)
(Intermission: 15 minutes)	
Choral in B Minor (1890)	César Franck (1822-1890)
Livre du Saint-Sacrement (1989) I. Adoro te II. la Source de Vie III. le Dieu cache	Olivier Messiaen (1908-1992)
Prelude and Fugue in C Minor, Op. 37, No. 1 (1837)	Felix Mendelssohn (1809-1847)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Goodine.

Ms Goodine is a recipient of a Beryl Barns Memorial Award (Graduate).

Program Notes

PRELUDE, FUGUE, and CHACONNE -DIETRICH BUXTEHUDE (1637-1707)

The traditional prelude-fugue form is expanded to include a chaconne. The prelude is in a toccata-like, improvisatory style, while the fugue is in strict, imitative polyphony. The brief chaconne is composed of a short repeated theme in the bass, a set of variations harmonized in the manuals, and ends with one final virtuosic flourish.

TIENTO DA FALSAS - JUAN CABANILLES (1644-1712)

The early Spanish tiento had many forms. The tiento da falsas was akin to the Italian Elevation toccatas, soft, sustained, imitative pieces used for the Elevation of the Host during Mass. The Spanish version also is soft, sustained, and imitative, almost like a short fugue. The "falsas" part of the title refers to the chromatic element in the piece.

FANTASIA - WILLIAM BYRD (1543-1623)

This piece juxtaposes improvisatory sections with sections in strict imitation. The improvisatory sections are formed of scale-like flourishes, accompanied by chords, while the imitative sections display writing which is vocal in nature.

TOCCATA, ADAGIO, and FUGUE in C MAJOR, BWV 564

JOHANN SEBASTIAN BACH (1685-1750)

The toccata is a combination of Vivaldian orchestral writing and North German improvisatory style: there is a juxtaposition of a North German pedal solo with Italian concerto-like writing. The adagio is written in the manner of a violin solo with continuo accompaniment. A dance-like fugue in 6/8 concludes the unusual 3-movement form.

CHORAL II in B MINOR - CÉSAR FRANCK (1822-1890)

The Three Chorals for organ, completed in 1890 and published posthumously in 1891, were Franck's final organ compositions. It begins in the manner of a passacaglia, but becomes less strictly so with each repetition of the theme. Fugal elements are also present, as are hymn-like writing and improvisatory passages.

LIVRE DU SAINT-SACREMENT (1989) - O. MESSIAEN (1908-1992)

The Livre du Saint-Sacrement is a collection of short to medium length pieces based on various texts from scriptures and other religious writings, as well as certain doctrines and theological concepts. "Adoro te" expresses the great love for the divine. "la Source de Vie" defines God as the source of life. Messiaen's great love of light, colour and stained glass windows can be heard throughout this movement. One can imagine the soft, constant drone of the accompanying chords as the steady light revealing the colours of a stained glass window. The high-pitched, almost twinkling sound of the solo melody could be those rays of sunlight which hit certain parts of the window with such a glare and brilliance that they overwhelm the optic nerves. This imagery may be useful as you listen to this movement. "le Dieu cache" combines chant/plain song with birdsong (a hobby which prompted Messiaen to record the songs of birds and use them in his pieces) and soft, meditative sections. The birdsongs are particularly cheeky and delightful, while the chants are declamatory, and the meditative sections serve as a respite in between the two.

PRELUDE and FUGUE in C MINOR, Op. 37, No. 1 (1837)
FELIX MENDELSSOHN (1809-1847)

Mendelssohn wrote the Three Preludes and Fugues, Op.37, for British organists. The first Prelude and Fugue in C Minor is virtuosic, based on imitative motifs. Though Romantic in nature, it shows the influence of Bach, in its form and in its polyphonic elements, and stands among the other efforts which were part of Mendelssohn's enthusiastic Bach revival of the late 19th-century.

Jennifer Goodine is currently enrolled in the Doctor of Music program in Organ Performance at the University of Alberta, studying with Dr Marnie Giesbrecht (Associate Professor of Organ and RCCO National President). Ms Goodine holds the Associate Diploma from the RCCO as well as the Master of Music degree in Organ Performance from the University of Alberta and the Bachelor of Music in Organ Performance degree (receiving the University Medal for Music) from Dalhousie University. Her teachers have included David Zwicker, David MacDonald, Dr James Burchill and Dr Marnie Giesbrecht. Ms Goodine is an active performer in Edmonton and Nova Scotia and has received numerous scholarships and assistantships including the Beryl Barns Scholarships and Nova Scotia Talent Trust Scholarships. Ms Goodine has participated in masterclasses given by world renown organists such as: Kimberly Marshall, Jeffrey Campbell, Simon Preston, David Higgs, John Scott, and Peter Planyavsky. Ms Goodine received the Second Prize and the Canadian Music Prize (RCCO) at the University of Alberta Bach 2000 National Organ Competition. She has held the role of organist and music director at several churches in Nova Scotia and Edmonton and has also been active as a recitalist, teacher, and an accompanist.